



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

SIENESE AND FLORENTINE
PAINTINGS

TWO paintings lately bought and now shown in the Room of Recent Accessions represent two important phases of Italian art. The earlier of the two is a triptych of Sienese workmanship attributed by Langton Douglas and Osvald Sirén to Segna di Buonaventura.¹ The disposition of the work is as follows. In the center are the figures of the Madonna and the Christ Child blessing, seated on a throne that, though Gothic in character, still retains distinct traces of the Byzantine style, which is evident throughout the work. Angels and saints on a much smaller scale than these central figures are on either side of the throne, the saints being Paul and John the Baptist at the left and Peter and John the Evangelist at the right. Below, in a sort of predella, each in the niche of an arcade, are half-length figures of Augustine, Francis, Dominic, and Catherine of Alexandria. The left-hand shutter contains three subjects—the Betrayal, the Scourging, and the Carrying of the Cross. On the right-hand shutter there are but two scenes—the Crucifixion, occupying space equal to two of the panels on the other side, and the Pietà. The background throughout is gold.

This is the oldest Italian painting in our collection, excepting, of course, the classic frescoes from Pompeii. It exemplifies Sienese painting at the time of the transition from Byzantine formalism to the naturalism that inspired the early masters and on which modern art is founded. It displays the author's complete dependence on Duccio, but has at the same time many of the traits and the handling of the Byzantine style on which Duccio founded himself. This style was of a higher order of merit in Siena than elsewhere in Italy in the thirteenth century. The best expression of the late Byzantine style was its miniature illuminations and the qualities of our panel—high finish, definite forms, brilliant gem-like color, and beautiful

goldwork—suggest the handling of an illuminator.

The compositions of the scenes and the poses of the figures are derived from the great altarpiece of the Siena cathedral by Duccio. In the small panels it is curious to notice how by relying on Duccio, our artist simulates a dramatic expression that he is not able to sustain in the carrying out of his pictures. The prevalence of the Byzantine character in the work points to its early date, soon after the finishing of Duccio's great altarpiece in 1311.

The other picture is a cassone panel or painted front for a marriage chest—a Florentine work of about 1450.¹ It was formerly in the Dollfus Collection in Paris (sold in 1912), where it was called Ahasuerus Married to Esther. Some owner in previous times, unable to find adequate proof of what he considered ought to be the subject, has helped his theory by printing the name ESTER underneath the figure of the bride.

But it is not Esther and Ahasuerus, nor is Dr. Schubring's name for it (Cassoni, No. 191), Aeneas Visits Dido, any better. It is a marriage, of course. At the left a prince with a large cavalcade rides through the streets of Florence; back of them are the Medici Palace and a church and bell-tower that may be intended for the Cathedral and the Campanile. The prince wears a gold brocade doublet, trimmed with fur, a gold cloth hat, and riding boots. His sergeant-at-arms, also in gold, rides ahead on a horse covered with gold trappings. In the retinue is a queer figure in a pointed cap and with long hair braided down his back, a Tartar or an Oriental evidently. A loggia where nine ladies sit at dinner occupies the right half of the picture, and from it a page, hat in hand, steps out to welcome the guests. In front of the table a gentleman, the prince perhaps (though he wears no boots, and any change of costume was rarely permitted in these narrative pictures), points to one of the ladies; her companion, seated next to her, raises her hand as if astonished at the excellence of the gentleman's choice.

¹Center panel, H. 30½ in.; W. 16½ in.; right-hand panel, H. 30½ in.; W. 8¼ in.; left-hand panel, H. 30½ in.; W. 8½ in.

¹Panel: H. 17½ in.; W. 55¾ in.

PUBLISHED MONTHLY

PRICE TEN CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XIV

NEW YORK, JANUARY, 1919

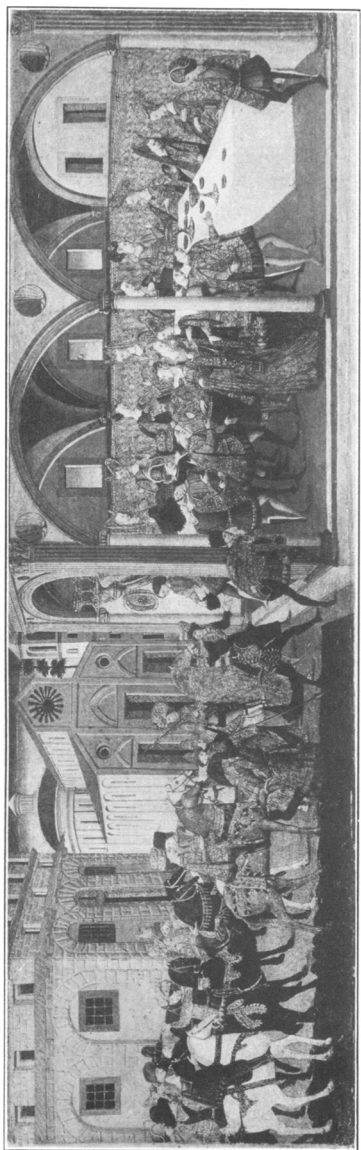
NUMBER I



TRIPTYCH BY SEGNA DI BUONAVENTURA

Copyright, 1910, by The Metropolitan Museum of Art.

ENTERED AS SECOND-CLASS MATTER, APRIL 11, 1907, AT THE POST OFFICE AT NEW YORK, N. Y., UNDER THE ACT OF AUG. 24, 1912.
ACCEPTANCE FOR MAILING AT SPECIAL RATE OF POSTAGE PROVIDED FOR IN SECTION 1105, ACT OF OCT. 3, 1917, AUTHORIZED.



CASSONE PANEL, FLORENTINE, ABOUT 1450

The lady and the prince are married in front of the table farther to the right, the bridegroom places the ring on the lady's finger, and their union is blessed by an elderly gentleman who appears also on horseback in the prince's party at the left. A figure that should have importance in the interpretation of the story is that of a page who hides in front of the corner column of the loggia and listens to what is going on, in an attitude like the conspirator in a melodrama.

Two other works by the same artist, whose name has never been determined, are in American collections, both with the subject of Solomon and the Queen of Sheba; one in the Jarves Collection at Yale University, and one in the Boston Museum of Fine Arts.

B. B.

THREE NEW GREEK VASES

EOS, the goddess of dawn, is one of the most gracious creations of the Greek mind. She is the herald of the sun and precedes him in his daily course across the heavens. Homer calls her "rosy fingered" and with Hesiod and the tragedians a number of myths are developed concerning her. She becomes the wife of a mortal named Tithonos, for whom she has requested immortality, but has forgotten to ask eternal youth; she is the mother of Memnon, the Ethiopian king who is killed by Achilles; and she figures as the pursuer of the two young hunters Orion and Kephalos.

In Athenian vase paintings of the fifth century, Eos is a not uncommon figure. She is represented as a young winged woman flying with two water-jars from which she is pouring dew; or as mourning over the body of her son Memnon; or, most frequently of all, swiftly pursuing a youth in hunter's costume.¹

A red-figured stamnos (height, 12 $\frac{3}{4}$ in. [32.4 cm]), recently purchased by the Museum, shows such a pursuit scene on one side (fig. 1). The motion is not so rapid as on some similar representations; she has

reached her goal and is actually seizing the youth. He, as always on such scenes, is represented as evading the goddess, attempting to escape her and looking back with an expression of dismay. From inscriptions which occur on several representations of this subject, the hunter can be identified with the Athenian hero Kephalos, who was wont to hunt in the early mornings on Mount Hymettos, where Dawn discovered him. The old man shown on our vase as standing behind Eos, with one hand raised in astonishment, may be Deion, the father of Kephalos (compare the similar figures in Reinach, *Répertoire des vases peints*, I, p. 37, II, p. 81).

It is tempting to the modern mind to try to find plausible interpretations of Greek myths. Thus such pursuit scenes have generally been explained as symbolizing the fleeing of the morning star at the approach of dawn, Kephalos being then taken for the Athenian equivalent of Orion. In the sunrise scene in the British Museum (E466), where the stars appear as merry boys diving beneath the water at the advent of the sun's chariot, Eos is also represented as pursuing the fleeing Kephalos; so that in this case the current explanation of the myth rests on a sound foundation. It may be well to remember, however, that the Greeks readily invented and accepted such myths as poetic creations, without requiring the rational interpretations that we—and apparently also some of their own contemporaries—liked to make for them. Sokrates, at least, in Plato's *Phaedrus*, 229, D, calls such explanations "very pretty in general; but the inventions of a very clever and laborious and not altogether enviable man."

On the other side of our stamnos is what appears to be a scene of greeting or of farewell between a youth and a woman. Both extend their hands for the hand clasp, while a maid is standing behind, holding a garland—a parting or welcoming gift. The long spear held by the youth suggests that he is setting out for battle, or perhaps has returned safely home.

Both representations are executed with spirit and evident facility, but not with

¹For a list of such representations see Stephani, *Compte rendu*, 1872, p. 180, and Reinach, *Répertoire des vases peints*, *passim* (see index).